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Volume Number FIVE

BETTY PAGE IN BONDAGE

ILLUSTRATED WITH 32 Actual
Bondage Poses of Betty Page

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BETTY PAGE IN BACKLASH

Depict the shadow of death, the most popular teenage model, is lovely Betty Page, the traditional play-up model who hails from Nashville, Tennessee. Her plucking and resistance while undergoing the most strenuous and arduous teen backstage poses has amazed those pluckers. Graphers who have worked with her during long backstage posing sessions.

Betty Page not only was a conscientious worker but her cheerful willingness to work long hours, all tied up in extremely uncomfortable teen backstage poses, made her a favorite model with all.

One of the hardest and toughest poses that Betty Page ever did was the one that she was playing the role of a jungle girl, wearing a spotted leopard top and bikini, which called for her to be bound in a gilded frame in which a series of pulleys were attached. The model selected for the part of the costume inside was not to be Betty in the huge arched apparatus but was instead Nina Caine, who had never worked for a teenage photographer before.

The first backstage pose seemed to be fairly routine, similar to some that Betty had posed for in previous backstage sessions.



BETTY PAGE IN DRESSAGE

But, as time passed on, the numerous interruptions to the dressage pleased no. Betty's body loop became most annoying and extremely grating and uncomfortable. Betty had to stand with her ankles bound with painful looped straps, in which small steel chains attached long lengths of rope, which in turn were pulled through pulleys narrowed into the thick beams of the wooden frame.

Betty's feet were spread apart as far as they could be pulled apart by the ropes attached to her ankles. Next came another set of painful loop straps for Betty's hands, which were pulled up over her head as far as they could go without pulling her arms out of their sockets. A short piece of rope was then fastened to the harness loops on her wrists and hooked onto a small pulley affixed to the center wooden beam overhead.

This all took much time, as the photographer made many interruptions from time to time, so that he could take photos of Betty Page in beautiful poses from various angles. After each pause for picture-taking, additional ropes were placed on the harness around Betty's body and then each end of the ropes holding Betty were connected to the ropes leading to the set of pulley blocks.



BETTY PAGE IN BONDAGE

These additional ropes were affixed so that Miss Chain could grasp the ends in her hands and by pulling at a given signal from the photographer, actually lift the strappingly bound girl all the more!

To add to the game and willing model's plight, the photographer gave Miss Chain a plastic ping pong ball with holes punched in it to be inserted in Betty's mouth to serve as a gag. A strap threaded through the holes in the plastic ball gag was fastened tightly at the back of the girl's neck to hold the gag firmly in Betty's mouth.)

Next, a long length of rope was stretched and wound around Betty's narrow waist until the rope dug deeply into the helpless model's waistline, causing the flesh to swell up under the ropes. This made it most difficult for poor Betty to breathe and she began gasping for breath!

Miss Chad also tied a length of rope to one of the pulleys overhead and fastened the end of this rope to Betty Page's long black hair. Her hair was interlaced with the ropes so that when the ropes threaded through the pulleys were yanked, they pulled Betty's hair.



BETTY PAGE IN BONDAGE

Betty thought that her hair was now going to be pulled out by the roots! The unfortunate girl had not realized how arduous and grueling this bondage pose would turn out to be, other-wise she might have thought twice before willing herself to do this stupor-inducing bondage pose.

The almost total closure to this extremely dangerous bondage pose came when the danger-minded, Miss Cairn, pulled too strongly on the ropes running through the pulleys that was to lift Betty a few inches off the floor.

Not thinking that any harm could result, the strong model exerted all her strength and pushed Betty several feet off the floor, leaving her dangling helplessly! This resulted in tremendous pressure being applied to various parts of Betty's body by the ropes attached to her wrists, waist, ankles and hair.

Betty felt as if she was being torn into a million pieces and the agonized look on her face was all too real and it was not acting on her part. Fortunately for all concerned, the photographer was on the alert and was able to snap several photos in rapid succession to catch the strained and painful expression on the plucky girl's face.

BETTY PAGE IN BONDAGE

While the photographer was busily snapping away at the terrified model hanging suspended by the ropes running through the pulleys, Nina was straining with all her might to hold onto the golden ropes in her hands. Nina never realized that by causing Betty Page to be lifted completely off the floor, that she was putting enormous pressure on the beautiful girl's body and hair.

The plastic ball gag in Betty's mouth neither her clasp of ligatures at her waist, arms and ankles were being pulled apart at different angles. It was the real thing in Betty's experience now and the photographer made some remarkable photos which could never be duplicated again, all in a moment of the excitement Nina is exerting too much pressure in lifting Betty's feet off the floor with the pulleys.

Betty was let down in the nick of time, with no joints pulled out of their sockets and the photos of Betty Page in the W-400 series became classic of bondage model posing. Although all shaken up by this harrowing experience, Betty went right back to work again, posing for other bondage photographs, after a brief rest, some hot steam for her thighs, grinding experience.



FIFTY PAGE IN RED-ROCK

In order to keep the rope burns on her stomach where the ropes had chafed and rubbed her skin, Betty kept out on a full-on sweater, and shirt cover. Then the studio owner had to make sure the studio was not distracting in the way of photos that she posed for with another model.

With this new set of bondage gear, Betty worked with another model named Nora. Betty was to play the part of the villainous kidnapper who captures the model and holds her for ransom. The script called for Betty to force Nora to sign the ransom note and gag her so as not to cry out for help.

According to the story script, when Nora refused to sign the paper that Betty handed her, then Betty was to tape up Nora's mouth so that she could not call for help.

Betty found Nora's gloves (which were Nora's) and then put long strips of sticky adhesive tape over Nora's mouth as a gag. Betty then painted a pair of black lips on the flesh-colored adhesive tape to disguise the fact that Nora was gagged. Betty placed a long length of tape over Nora and it effectively hid the bondage on the kidnapped girl's arms and wrists.



BETTY PAGE IN BONDS

The kidnapped girl was taken to an old water-house where Betty was to hide her victim until the ransom money for the girl's release was sent. To keep the kidnapped girl from trying to make an escape while the kidnapper was out collecting the ransom money requested for Betty's release, her captor decided to bind her in a high wooden beam.

The role of the kidnapper was a great deal easier in Betty than her previous role of being suspended all the time by the galleys, but the role of the victim was very hard on her.

Betty had to stay bound and gagged in the thick wooden beam in which the photographer took Betty in this act, for a half-hour while the photos were being snapped. This thick beam was only roughly finished and the splained ends gave off big splinters, which dug into the bound captive's flesh.

There was no way that Betty could stick her tongue to protect herself from the sharp-pointed splinters of wood, as several lengths of rope, wound around Betty's waist, held her securely to the wooden beam. The sticky adhesive tape over Betty's mouth stuck to the hair roots on her face and along the needles being pushed into her skin when she moved her head.



BETTY PAGE IN BACKGROUND

Betty could not help feeling sorry for Mary after helping her off the wooden frame and she saw how the long pieces of wood had dug into Mary's body when the horrible pain had been completed. If it had not been Mary's turn to pose while Betty was regaining her strength from her previous boutings around, this unhappy uncomfortable bondage pose might have been assigned to Betty in preference.

By this time Betty Page was partly well picked up. When the photographer asked her if she wished to have another set of posing bound up with her hands tied to the overhead pulley, Betty was game enough to pose once again with her hands bound up over her head. For this new series of bondage photos, another experienced model, named Arlene Maerz was selected to handle the rope connected to the pulley to which Betty's hands were attached.

Arlene placed a white cloth gag over Betty's mouth and tied Betty's gloves, hands, tightly to the white as well as at the elbows. Arlene was a happy and famous model, who had worked previously for the photographer and knew enough about modeling to make believe that she was pulling on the rope attached through the pulley and down to Betty's bound wrists.



BETTY PAGE IN BOWDASH

If Arline had started her fall strongly, along with her going, passage weight, she could have very easily pulled Betty's arms right out of their sockets! Betty's ankles were bound together and Arline inserted another rope around Betty's thighs, fastening it securely so that Betty had to keep her legs pressed together.

After a while, the bondage game began to tell on Betty, but it was no chance to stand in a rigid unshifting position with your arms stretched out as far as they could reach. Betty had not realized how tiring and exhausting it would be to stand for a long period of time with her hands bound over her head, so that the blood rushed downwards, making her hands feel weak.

Betty Page was stretched to the utmost and as the rope attached to the pulley had not held her up, she might have slipped forward from sheer exhaustion. When Arline lowered Betty's hands down to shoulder level, the restricted blood circulation made her arms tingle all over. This uncomfortable bondage pose was not over yet, for the three and a-half exhausted bondage models for the photographer had not taken his usual quota of poses from different angles. Her endurance and stamina were well nigh used up by this time and she was anxious to rest up some more.



BETTY PLACES IN DOMESTIC

When Betty explained how she felt, the photographer gave her the balance of the day off while he worked with the other models on hand. He did not want his favorite model to become sick from overwork.

The photographer knew very well that house-keeping work was very nerve-racking, and tiring and took a toll from the model, so neither here willing and available she might be in regard to this strenuous field of endeavor. Since he had sold thousands of her photos and she was always in constant demand as a beauty model, he did not want her to refuse to work again for him because he had overworked her.

At the next posing session, it was a bit easier on Betty, for she was found on a bed by model Georgia Whitehead and the two children took a lot of the strain and stress away from her body.

Betty was not treated and subjected by this tough beauty pose because she was lying on her stomach all the time that she was being posed by Georgia. The last word was a cloth laid between her teeth, which was not as hard on the mouth as the regulation gag over the mouth. The cloth gag is softer than the plastic rubber gag of the rubber ball on the hard floor.



BETTY PAGE IN BONDAGE

Georgia, a tall black-haired model, bound Betty's legs together at the ankles and then attached the ropes to Betty's waist bondage. After that rope went around Betty's narrow waist and then was tied to the steel supports of the bondage bed on which Betty was lying.

This prevented Betty from turning onto her side in order to ease the bondage on her body. In this pose, Georgia had the part of a masked burglar.

Georgia found it very pleasant to work with Betty. For Betty, unlike other models, did not seem to mind how tightly the girl tying her up made the bondage on her. This lessened the amount of tension that usually builds up when two pretty models pose together.

Each is trying against the other to have the photographer photograph them from their best angles. They sometimes get into heated arguments because one model may think that the other model is outgazing her in order to look better in the finished photo.

Betty was not like this. She was very sociable and charming at all times. She never gave vent to graces or disparaging remarks about the models with whom she worked.



BETTY PAGE ON BONDAGE

Betty was very glad that the audience was soft and yielding, as compared to the other clients that she was forced to pay attention to, because of hard-minded clients. Most models were very jealous of each other and tried to keep the camera so that they would appear in as many pictures as possible.

These models figured that the more photos they appeared in, the more publicity they would receive. Betty Page was not one of these, however, and she always tried to give the camera exactly what she wanted the house.

Betty always gave to these models the benefit of her great experience, as she was a veteran of posing for bondage photos. This action helped to put the new model at ease and showed her that Betty was not trying to get something over on them.

Even when doing the bondage on the new models, Betty was always gentle and kind and very pleasant to work with. This helped make everyone working at the bondage photo session do their jobs better.

When the other models saw how a great bondage model like Betty Page worked, without protest at what seemed to them to be an



BETTY MADE AN ESCAPE

extremely rough and arduous pass, they too did not make any gripe about the rough pass which followed. To Betty, it was just part of the job for which she was getting paid. In this and she knew that some passes were harder, while others were less difficult to do.

The rougher passes took more time to complete, which meant that there was more pay for her, as she was being paid by the hour. Therefore, the longer she worked, the more pay she received.

One of the most bizarre and unique costumes that Betty had to wear for a bondage service was the time that she was told to don a bronze metal cage. This cage had a bronze shaped chastity belt connected with a chain to a leather belt strapped around Betty's waist.

The small chains were attached to the white leather belt around the waist area and they held the cage of the medieval chastity belt tightly against Betty's body, so that it could not be removed unless the padlock attached to the belt was opened by a specially made key. A set of bronze handcuffs were locked on Betty's wrists which were put behind her back, restricting her motions.



BETTY PAGE IN DISGUISE

A set of leather leg irons completed this weird costume. This costume was a replica of one described in a book that told how the ancient Chinese and Romans, when going off to war, would bind and chain up their wives while they were away fighting, to make sure that their beloved wives would remain true to them until they returned.

Betty, the model who had the chore of modeling Betty in this unusual costume, kept making shy remarks which made Betty break up from time to time. In fact, Betty had a tough time trying to keep a straight face every time she glanced down at the costume that she was forced to wear.

With her legs shackled and her hands bound, Betty found herself completely at the mercy of her captor. Betty was supposed to be a frightened and terrified slave girl, but it was hard to look that way when she saw the magnificent chain city walls in the field!

However, Betty did manage to look surprised and appealing when it came time to have her picture snapped in this outfit. But Betty was a trouper. She put her tongue in her mouth and posed as she had been requested to do. She did as



BETTY PAGE IN DISGUISE

excellent piece of acting and her expressions of fear and horror were just right when the photos were snapped.

It was now time for Betty to enact the role of the demented villainess and a model named Sylvia was selected to be Betty's victim. Betty had no display here delight in holding her victim's hands up on the pulley, which she did very well.

The high heel shoes that Sylvia was wearing and into Sylvia's hands when Betty pulled hard on the pulley rope attached to Sylvia's wrists, making Sylvia stand on her toes. Sylvia had to look all the high-heeled patent leather shoes, since she could not stand the strain of standing on her toes in these open-heeled shoes.

There was a pose studied to one that Betty had undergone on a previous occasion and she told Sylvia not to be afraid, as it looked tougher and harder than it really was. Since Sylvia was in a highly vulnerable position, the photographer decided that he would change the script some, what and make the pose a combination spanking and leverage pose. Instead of using a full length to position Sylvia's unprotected backside, Betty used the palm of her hand.



BETTY PAGE IN DISGUISE

This was almost as hard on Betty's head as it was on the hapless maid, strung up in this way. Her contact with Sylvia's shoulders along Betty's head every time it struck down. Fortunately for all concerned, this pose did not require many takes and was over in a comparatively short period of time. Otherwise, the quacker's feathers might have turned black, and legs and Betty's arms would have been just as sore and aching.

When this pose was over, Sylvia had her chance at making Betty Page in turn. This time, Sylvia was the one who received the opportunity to squish Betty in order to make her obey her commands. Sylvia strapped onto Betty's back a long rod which had a set of straps bolted onto it at regular spaces. These straps were buckled tightly at Betty's ankles, waist and restrained arms.

The rods made Betty stand straight and right. The cross-plies to which her arms were strapped forced them to shoulder to shoulder level, backward and kept her from slumping forward. The upright rod on her back made her stand straight and the stiff rod here held her legs apart, making her feel most uncomfortable.



BETTY PAGE IN BOMBARDIER

The writhing wooden prop would not permit her to bend down to clean some of the streaks on her spine and back. This became quite irksome after a while, so Betty requested that the rod be removed so that her sitting back could get some relaxation.

Then the photographer readily agreed to and when Betty had rested a while, Sylvia then laid Betty's hands to a standstill in the golden "W" shaped frame, took as a permanent prop in the studio. Betty's gag was changed to the rubber ball-on-a-string type. In place of the black cloth gag that had been used on her previously.

Next Sylvia took several photos of eyes and closed mouth of Betty's as seen in opposite ends of the golden frame. Betty had to stand with her legs spread widest as far as they could stretch, while she looked back over her shoulder at her thigh with a pleading look in her heavily lined face.

Then it was Sylvia's turn to use her hand to squish Betty, who was now bound so that she could not avoid Sylvia's spotted hand, made to stretch her fingers. With her closed hands lifted high above her head, Betty's backside was a target which was difficult to miss.





BETTY PAGE IN DISGUISE

Hyria was afraid to strike Betty very hard at first. However, the photographers told her to strike as hard as she could, as this made the poses more realistic because it is never difficult to take a spanking pose.

Betty, in a matter of time because of the full gag in her mouth, told Hyria not to worry about hitting her too hard, as she could take it. Betty also wanted the pose to come out as good as possible.

It was hard to stand with feet bound and hands bound over her head and Betty wanted this pose to be gotten over with as quickly as possible. Betty's arms and shoulder muscles hurt her more than her derrière did and she wanted a change of bondage, as her arms were growing numb and pained.

However, Betty Page's next bondage pose was just as motionless and firmness as the previous one. For this new series of poses, Betty was bound up by a model named Fido, who had worked with Betty in the past. Betty had to lie flat on her stomach, while Fido bound her gloved hands tightly behind Betty's back. Next, Betty's ankles and thighs were securely bound and the usual full gag inserted into her mouth for this new set of bondage poses.





THEY FIGHT IN DOUBT

After Ruth had recovered Betty Page's telephone, according to the story which another model named Peggy Page was to come into the picture to rescue Betty. Somewhere, the script got mixed up and Peggy and Ruth began to battle all over the studio.

Betty could only lie on the floor while the two models got into a furious fight to overpower the other and lie her up. It was a terrible battle, with each the one model having the advantage and then the other model would get the upper hand.

All Betty could do was to roll over on the floor towards the battling models and try to see who was winning. It was hard on Betty's knees as she rolled over and she was able to get up to try and help but her friend in the battle, but she only succeeded in crushing her knees as she rolled all the way around.

As Betty rolled on her back, her body weight got pressure on her breast area, causing her to scream silently for aid. Luckily, Betty's plight was discovered in time and she was turned back onto her stomach to take the strain off her arms. It was a wild battle while it lasted and the photographer took many excellent photos of the



BETTY PAGE IN BONDAGE

action of Betty rolling around on the floor while bound and gagged.

The photographer had to take many shots in order to break even for he was paying him three salaries for models instead of just one salary for a model, as three models were being used in this series of photos.

As usual, Betty took the brunt of the beating as she was bound and gagged all the while the other two models were released as they were fighting each other. They had to take many while poor Betty had to suffer silently in bondage, until the blood circulation almost stopped in her tied up arms!

Betty did not mind it as much as she was used to rough bondage and enjoyed her work, even if it got mighty rough and quite vicious, brutal even-often. She had wonderful recuperative powers and in a very short time was back the same for the bondage that she had just undergone.

At the next posing session, it was decided to work outdoors where it was warm and as a change of pace from indoor poses. Betty, along with models Jane King and Peggy Perry and another model, were transported to a large estate owned by the photographer by a friend.



NETTY RAN IN DOUBLED

The rail vehicle gave ample room in which to work. Jean was the first victim and Peggy Pandy with Betty's help found Jean King's hands behind her back. Betty found Jean's ankles in with rope holders so that Jean could only walk with slow halting steps.)

Even if Jean wanted to run away, the rope holders on her legs would have hampered her movements sufficiently enough for her captives to recapture her quickly. The two men led their captive towards a car which had its baggage compartment open.

The idea was to push Jean into the back of the car alongside of the spare tire in the compartment. It seemed like a good idea at the time for there was enough room to squeeze Jean's body into the trunk compartment if Jean would double up her body.

The space was a little snug for Jean's body and the cover had to be slanted down in order to close it. Then, after the luggage compartment had been closed, it was anticipated that the keys to the trunk compartment had been left inside the house. Betty had to push in and break the keys, while the photographer and the other waited about by waiting for Betty to return with the keys so that the compartment could be





BETTY GOES TO WORK

spread to take her out of the cramped quarters where she was obliged to await the special lift.

The photographer then took no more unnecessary chances thereafter and always carried a spare set of OLF boots on hand. For the next year, Betty found the model named Peggy in a wooden chair lounge from which the cushions had been removed. Peggy's ankles and legs were clad with OLF and her feet bound in the best most perfect of the chair lounge, while Peggy's wrists were bound and her head.

Peggy's arms were fast to the sides of the wooden support of the lounge. A white cloth gag was used to complete the bondage. Bound and gagged to the chair lounge was the very slave, for the wooden rods holding the lounge together were spaced several inches apart and the unfortunate model's body was wedged between the empty spaces.

The rods extended into the model's flesh and the short skirt that Peggy was wearing offered her little protection from the bare sores and pain. Betty loaded another long length of OLF around Peggy's waist and then undermined the chair lounge in order to take Peggy more handy in the lounge.





EMPTY PLACE IN HONORABLE

When Betty helped Peggy out of the bonnets on the shallow bench, she and the photographer noted the marks where the window cushions had made long red stripes on her neck and legs where the cushions had come in contact with the model's body.

However, this was not as bad as the time when Betty was working behind at the photographer's studio sometime later, when Betty had to assume the role of a poor girl. A cheap poor girl costume was made up for Betty to wear for this series of posed bondage photos.

Betty worked with a model named Gwen, who was a tall, heavy set blonde girl outstripping Betty by approximately thirty pounds. As part of the poor girl costume, a heavy wooden wheel braced with protruding nails was locked securely in place on Betty's head. A set of rubber rolls mounted on metal rods was strapped about Betty's wrists, after she had put on a pair of elbow length tin button gloves to protect her hands from sharp objects that might be on the floor.

A long pole with another set of manacles attached to it was then strapped about on Betty's ankles. This made it impossible for Betty to stand up.





BETTY FACES AN ENEMY

Now that the pole was bound to her body, Betty had to crawl on all fours like an animal. At the end of the long pole was a hook which was hooked into a steel table on casters, which Betty was instructed to pull along the floor. Green took a seat on the steel table and pointed a gun at her hapless victim. In order for her to pull Green around the long room!

It was hard enough to crawl on the rough uneven floor on her hands and knees, but to pull along as well another metal heavier than herself made Betty's task all the more difficult. The table wheels being small caught on the floor cracks and sticks, making it all the harder for Betty to drag it. The floor also made Betty's knees hurt and sore as she crawled around the room, dragging the steel table with its heavy casters.

The steel hook was scraping Betty's back as it rocked from side to side on Betty's back while she pulled the table, thus making the work all the more painful to her well-being. The wobbly steel hook kept slipping back and forth, irritating the tender flesh at Betty's neck making her most uncomfortable as she crawled on her hands and knees. It was most embarrassing for Betty's shame and endurance were equal to the last.



BETTY PAGE IN BONDAGE

Betty always kept herself in excellent physical condition and she never drank or smoked. She would drink milk instead of coffee most of the time. By then keeping in condition at all times, she was able to withstand the rough rigorous bondage work, year in and year out. A model not as well-conditioned as Betty might have broken down under strenuous bondage work if she had to work the long hours that Betty did.

The next bondage pose in the session taken with the blonde-haired Green was another of the poses using the leather strap harness which crossed on Betty's back. For this pose, Betty was placed across Green's thighs while Green was sitting on a stool so that Green could hold Betty's wrists behind her back. (Betty binding the captives' hands to her wrist bondage.) Green took up a hair brush to give the bound girl a few strokes to enforce her command for the kink-up girl to lie still.

Betty gazed at the camera with a stilled-eyed expression of terror. This had come to be her trade-mark. Both of these models were well-experienced girls who had worked well together in the past. That is why they were teamed up once again for other bondage poses.





BETTY PAGE IN PORTRAIT

When this pose was over, Betty then assumed the role of the distressed midways and placed model Kathleen Bright in the prop-strips, which held the victim's arms against-herself.)

The lower strap, attached to a ring at the bottom of the upright stick, was used to hold the victim's feet, bound closely together. This hampered Kathleen Bright's walking and as an added precaution against the victim's attempting to make an escape, her ankles were bound closely together.)

With this bondage apparatus strapped to her body, the victim had little or no chance of escaping. The captive girl was clad in a tight, rubber pants-suit, which clung to her body, complicating the victim's resistance. A black cloth gag completed the bondage outfit on Kathleen.

Betty buckled the straps as tightly as they would go, following the photographer's instructions, until Kathleen stood at the lightness of the straps. Kathleen was very glad when it came her turn to bind Betty to the large raised platform in the studio, as this would now give her a chance to rest up.





BETTY PAKE IN HORROR

Of course, it was a lot easier being the villainess than acting the role of the captive victim. For the new series of poses, Betty was bound in a slumped-over position, with her hands tightly bound by a long rope. Then another piece of rope was looped through a ring held in the wooden platform, making it impossible for her to move.

After this pose was completed, Betty was tied to the thick handle of the large "E" frame, specially constructed in the photographer's studio for this type of bondage work. She was placed with her feet touching the beam and her body flush against the thick wooden frame. Betty had to stand in this upright, rigid position for quite a while as the photographer took photos of Betty's bondage position from various angles.

This pose completed the day's bondage session and Betty went home a little tired but with the warm after her various binds and tribulations as a bondage model. To some it might seem that this work is harder than doing push and shovel work, and they are right! During the course of an average day's bondage modeling work, Betty would lose several pounds under the hot studio lights.

THE END

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